

"DOCTOR WHO" ~~(ELL)~~ MMM'The Sea Devils'

by

Malcolm Hulke

TX'72

EPISODE ONE

Producer.....BARRY LETTS
Director.....MICHAEL BRIANT
Script Editor.....TERRANCE DICKS
P.A.....COLIN DUDLEY
A.F.M.....JOHN BRADBURN
Assistant.....PAULINE SILCOCK

Designer.....TONY SNOADEN
Visual Effects.....PETER DAY
Costumes.....MAGGIE FLETCHER
Make-up.....SYLVIA JAMES

T.M.1.....MIKE JEFFERIES
T.M.2.....PETER VALENTINE
Sound Supervisor.....TONY MILLIER
Grams Operator.....GORDON PHILLIPSON
Crew No.....TEN

Vision Mixer.....JOHN GORMAN
Floor Assistant.....TONY COX
Film Editor.....MARTYN DAY

1130	-	1300	Camera Rehearsal (with T/K 37
1300	-	1400	LUNCH from 1130)
1400	-	1830	Camera Rehearsal
1830	-	1930	DINNER
1930	-	2000	Line up
2000	-	2200	<u>RECORD VTC/6HT/69568</u>

RECORDING: MONDAY, 15TH NOVEMBER 1971T.C.8TRANSMISSION: SATURDAY, 26TH FEBRUARY 1972BBC-1 COLOUR

Doctor Who and Jo Grant go to visit the Master, now living in Napoleonic exile in a luxurious prison on a small island. Trenchard, a loyal but not over bright ex-colonial type, is the governor of this one-man prison. In the area, Jo and the Doctor learn that a number of ships have mysteriously vanished.

The Doctor becomes intrigued and insists on visiting a nearby Naval Base where a strangely charred lifeboat, found after one of the wrecks, has been taken for Naval investigation.

When Captain Hart, who is in charge of the top secret Naval Research Base, refuses to listen to the Doctor's theories, the Doctor insists on visiting a nearby oil rig which has been the scene of mysterious happenings. On the rig Jo and the Doctor are attacked by a Sea Devil, a strange man-like lizard of enormous size.

(The Doctor explains to Jo that the Sea Devil is a related species to the Silurians. A race of intelligent lizards he once encountered in the Derbyshire Caves. The creatures have been in hibernation until accidentally revived. The Doctor's theory is that the oil-rig has revived a colony of these creatures on the sea bed.

Meanwhile, it is becoming obvious that the Master has established some sort of ascendancy over Trenchard. While Jo and the Doctor are visiting Hart, in an attempt to convince him of the Sea Devils existence, Trenchard smuggles the Master into the Naval Base where he steals top secret electronic equipment.

With this device the Master constructs a calling device. This enables to summon a Sea Devil which almost destroys Jo and the Doctor.

Meanwhile Captain Hart has dispatched a submarine to investigate the sea bed near the oil rig. The submarine vanishes captured by the sea Devil. The Doctor and Jo, having escaped from the Master's trap, persuade Captain Hart that something is badly wrong at the Master's prison and persuades him to investigate. But they arrive too late. Sea Devils have raided the Chateau killing Trenchard and apparently capturing the Master. With the help of a naval diving vessel the Doctor gains admittance to the Sea Devils base where he finds the Master in a position of power. The Master plans to help the Sea Devils

to conquer the Earth and enslave humanity. The Doctor attempts to persuade the Chief Sea Devil to come to some peaceful settlement with the human race, and appears to be on the verge of success when all his efforts are frustrated by the beginning of an all out Naval attack on the Sea Devils under-sea base. This has been ordered by Walker, a ruthless politician who has been given responsibility for dealing with the Sea Devils.

During the attack the Doctor escapes by recapturing the submarine and releasing its crew.

On their return to the base, Walker is eventually persuaded to allow the Doctor to make one final attempt for peace with the Sea Devils. But before the attempt can be made, Sea Devil's led by the Master, attack and capture the Naval Base.

By using the Doctor's friends as hostages, the Master forces the Doctor to assist him to build an electronic device which will enable the Master to revive Sea Devil's colonies all over the world.

With the help of Jo, Captain Hart and his men recapture the Base. The Master escapes and the Doctor goes in pursuit only to find himself recaptured by the Sea Devils.

In the Sea Devil's undersea base, the Master forces the Doctor to help him install the device which will revive the Sea Devils. Once this is done, the Master's usefulness is at an end and he and the Doctor are imprisoned together.

The Doctor then informs the Master that the device has been sabotaged, when put into use it will blow up the entire base. The Doctor and Master must escape together or die together.

They manage to escape to the surface where they are picked up by a rescue helicopter. Apparently exhausted, the Master collapses, and is taken to an ambulance upon their return to the Naval base. But when the Doctor goes to look at the recumbent form on the stretcher he finds a member of the helicopter's crew. Suddenly the helicopter takes off. (The Master has escaped to fight another day.)

"DOCTOR WHO"

SERIAL LLL

'The Sea Devils'

EPISODE ONE

CAST LIST

Radio Operator.....NEIL SEILER
Ldg. Telegraphist Bowman...ALEC WALLIS
Captain Hart.....EDWIN RICHFIELD
Sea Devil.....PAT GORMAN
Doctor Who.....JON PERTWEE
Jo Grant.....KATY MANNING
Robbins...(FILM ONLY).....ROYSTON TICKNER
Chateau Guard Barclay
(FILM ONLY).....TERRY WALSH
Trenchard.....CLIVE MORTON
Master.....ROGER DELGADO
Chateau Guard Wilson.....BRIAN JUSTICE
3rd Officer Jane Blythe....JUNE MURPHY
Hickman.....HUGH FUTCHER
Clark.....DECLAN MULHOLLAND

EXTRAS

Chateau Guards.....STEWART BARRY
BOB BLAINE

Technical Requirements

5 PEDS
4 BOOMS
C.S.O.
Colour Monitor
16 mm Telecine Machine

"DOCTOR WHO"

SERIAL LLL

'The Sea Devils'

EPISODE ONE

RUNNING ORDER

Project No.
02340/7063

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
1	<u>1. INT. SHIP'S RADIO CABIN</u>	R/Operator	Night	3A,D1,4A	1
2	<u>2. INT. HART'S RADIO OFFICE</u>	R/Operator (OOV) Bowman Hart	Night	A1,1A	2
3	<u>3. INT. SHIP'S RADIO CABIN</u>	R/Operator Sea Devil's hand	Night	3A,D1,4A	3-5
3	<u>TELECINE 2</u> (A1) Dr., Jo and Robbins in Robbins' boat. They make for island on which Master is kept prisoner.	Dr. Jo Robbins	Day	+ 2 capt- ions	6 & 7
4	<u>3A. INT. TRENCHARD'S OFFICE</u>	Trenchard	Day	3B,A2	8
5	<u>TELECINE 2 (CONTD.)</u> Dr. and Jo arrive outside Chateau and enter.	Dr. JO Guards	Day		

"DOCTOR WHO" (LLL) EPISODE ONE
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
6	<u>4. INT. CHATEAU TRENCHARD'S OFFICE</u>	Doctor Jo Trenchard Guard (Master on monitor) (Wilson on monitor)	Day	3B, A2, 1B, B1, 2A + CSO from cam. 4	9-36
10	<u>5. INT. CHATEAU MASTER'S ROOM</u>	Master Wilson	Day	5A, D2, C1, 4B	36-46
11	<u>6. INT. CHATEAU TRENCHARD'S OFFICE</u>	Doctor Who Jo Trenchard	Day	3B, A2, 1B, B1, 2A	47-49
12	<u>6A. INT. CHATEAU CORRIDOR (1)</u>	Doctor Jo 2 Guards (Extras)	Day	3C, Slung	50
12	<u>7. INT. CHATEAU MASTER'S ROOM</u>	Master	Day	5A, C1 Sound Echo in Corridors	51
12A	<u>7A. INT. CORRIDOR (3)</u>	Doctor Jo Trenchard Wilson Guard	Day	2B & Slung	52
12A	<u>7B. MASTER'S ROOM</u>	Master	Day	5A, C1	53
12A	<u>7C. INT. CORRIDOR (2)</u>	Doctor Jo Trenchard Wilson Guard	Day	3D, & Slung	54

"DOCTOR WHO" (LLL) EPISODE ONE
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
12A	<u>7D. INT. MASTERS ROOM</u>	Master Doctor Jo Trenchard	Day	5A/B,D1, 4B/C, C1,3E	55- 80
16	<u>7E. INT. CORRIDOR (1)</u>	Doctor Jo Wilson	Day	1C & Slung	81
17	<u>8. INT. CHATEAU TRENCHARD'S OFFICE</u>	Doctor Jo Trenchard Wilson	Day	1B,A2,2A	82- 93
19	<u>8A. INT. CORRIDOR (1)</u>	Doctor Jo Trenchard	Day	3C,1C	94
RECORDING PAUSE OR BREAK					
19A	<u>9. MASTER'S ROOM</u>	Master Trenchard	Day	5A,D2,C1, 4B	95- 107
23	<u>11. INT. NAVAL BASE HART'S OFFICE</u>	Hart Jane	Day	2C,3F, A4,B2,1D	108- 112
23	<u>TELECINE 5</u> (A2) Ext. Naval Base Hart's POV Doctor in Robbins boat	Doctor	Day		
23	<u>11A. INT. NAVAL BASE HART'S OFFICE</u>	Hart Jane	Day	2C,A4	113
23	<u>TELECINE 5 (CONTD.)</u>				
24	<u>12. INT. NAVAL BASE HART'S OFFICE</u>	Jane Hart	Day	2C,3F,A4, B2,1D	114- 118
PAUSE TO LINE UP C.S.O.					

"DOCTOR WHO" (LLL) EPISODE ONE
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
25	<u>14. INT. CHATEAU MASTER'S ROOM</u> <u>TELECINE 7 (A3)</u> Excerpt from 'The Clangers'	Master Trenchard	Day	5A,C1,4B + 3 on colour mon.	119- 131
BREAK					
27	<u>15. INT. FORT. CABIN</u>	Hickman Clark	Day	5C,C1, 4C,D1,3G	132- 146
28A	<u>15A. INT. FORT CORRIDOR</u>	Sea Devil	Day	1F & Slung	147
		PAUSE			
29	<u>16. INT. NAVAL BASE CORRIDOR</u>	Hart Doctor	Day	2D,A4	148
29	<u>16A. INT. HART'S OFFICE</u>	Hart Doctor Jane	Day	^{5D} 2E,A5,B2, 1D & phone to ring	149- 166
32	<u>17. INT. FORT CABIN</u>	Clark Hickman	Day	C1,4C,3G	167- 174
33	<u>18. INT. FORT CORRIDOR</u>	Clark Hickman Sea Devil	Day	3D 3H/J (in corridor) 1E/F,B3, 4C (triple del- ayed echo)	175- 178
35	<u>19. INT. NAVAL BASE HART'S OFFICE</u>	Doctor Hart Jo Jane	Day	5D,A5,1D	179- 189
36	<u>19A. INT. NAVAL BASE CORRIDOR</u>	Doctor Hart Jo	Day	2CX,C2	190

"DOCTOR WHO" (LLL) EPISODE ONE
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
37	<u>20. INT. FORT DECK</u>	Jo Doctor	Day	3C,D3	191
38	<u>21. INT. FORT CABIN</u>	Doctor Jo	Day	5C,B4,4C	192- 193
39	<u>22. INT. FORT DECK</u> (A PAUSE DURING THIS SCENE)	Doctor Jo	Dusk	2F, or 1F Slung 4D,D3,3L	194- 196
39	TELECINE 12 (A4) P.O.V. of floating wreckage of boat		Day		
40	<u>23. INT. FORT DECK</u>	Doctor Jo Sea Devil	Dusk	5E,4E,D3, 3L, & FR	197- 199
	PAUSE FOR ARTIST				
40	<u>24. INT. FORT CORRIDOR</u>	Doctor Jo Hickman	Dusk	1E,C3,2F	200- 203

"DOCTOR WHO" (LLL) EPISODE ONE
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
<u>TELECINE SEQUENCES TO BE RECORDED AT END</u>					
42	<u>TELECINE 1</u> (A8 or B14) Opening Titles				
43	<u>TELECINE 3</u> (B1) Ext. Chateau Courtyard. Doctor and Jo leave chateau by car.	Doctor Jo	Day		
44	<u>TELECINE 4</u> (B2) Quay. Doctor and Robbins discuss sinking ships. Dr. gives Robbins £10 note for use of his boat, and Doctor sets off for naval base	Doctor Robbins	Day		
46	<u>TELECINE 6</u> (B3) Doctor examines scorch marks on boat. Jo offers Robbins £10 for use of his motor cycle	Doctor Jo Rob ins	Day		
47	<u>TELECINE 8</u> (B4) Shot of Fort in sea		Day		
48	<u>TELECINE 9</u> (B5) Doctor and Jo arrive at Fort in Robbins boat	Doctor Jo	Day		
49	<u>TELECINE 10</u> (B6) Sea Devil's hand over side of boat	Sea Devil	Day		
50	<u>TELECINE 11</u> (B7) Smoke rises from boat		Day		
51	<u>TELECINE 13</u> (A9 or B15) Closing Titles				

'DOCTOR WHO'

SERIAL LLL

by

Malcom Hulke

'The Sea Devils'

EPISODE ONE

TO BE PLAYED IN AT END

TELECINE 1 SOF (A8 or B 14)

OPENING TITLES

- S/I SLIDES (a) The Sea Devils
(b) By MALCOLM HULKE
(c) Episode One

1. 3 A 1. INT. SHIP'S RADIO CABIN. NIGHT.
L/A SET. LIGHTING FLICKERING/ 3A,D1,4A
Tilted on (THE SHIP IS SINKING GRAMS
lens AND THE CABIN IS Screams
"rocking" LURCHED AT AN ANGLE. MEN
Let Radio A FRANTIC RADIO Creaks,
Operator in R. OPERATOR IS SPEAKING siron,
HOLD SIT INTO THE MICROPHONE. sea
& Trunk in FROM OFF WE CAN storm
to MS OPERATOR HEAR THE SHIP'S (SHAPES PAST
twisting lens SIREN AND SHOUTS VIS WINDOW)
MORE (f/g OF PANIC)
Radio Equipment)

R/OPERATOR: (INTO MIKE) Mayday,
Mayday. S.S. "Pevensy Castle".

2. 1 A
MS BOWMAN f/g - 1 -
Behind door to
Hart's Off.
and Ext. door
HART in LS b/g

(3 next)

DM

(on 1, shot 2)

- 2 -

A1, 1A

2. INT. HART'S OFFICE. RADIO AREA. NIGHT

LIGHTING
DIM IN RADIO
AREA.
LIGHTS OUT
IN HART'S OFF.
LIGHTS ON
IN CORRIDOR

(THE COMMANDING
OFFICERS' OFFICE
IN A SMALL NAVAL
BASE.

LEADING TELEGRAPHIST
BOWMAN IS AT THE
RADIO APPARATUS WHICH
OCCUPIES A CORNER OF
THE OFFICE)

SOUND
Distort
from Radio
Op. and
interfer-
ence
crackle

SWINGER OPEN

R/OPERATOR: (FILTER) Mayday, Mayday.
S.S. "Pevensey Castle". We are being
attacked ... Oh my.....

As HART enters
CRAB L. to M2S
BOWMAN/HART
& ZOOM (with
CRAB) to MCU HART

(THE SOUND FADES
INTO STATIC)

BOWMAN: (INTO MIKE) Give your
position, please. Give your position.
RADIO OP: Our position is approximately
230° North 15° West ...
(HART ENTERS, WEARING
HIS PYJAMAS OVER
WHICH HE HAS HASTILY
PULLED ON A NAVAL
TOP COAT)

SOUND
Lose
position
in
breakup

HART: What is it?

BOWMAN: 'Mayday' sir. S.S. "Pevensey
Castle". Say they're being attacked

(REACTION ON HART)

3. 3 A
MS RADIO OP.
on W/A lens,
still tilted
and rocking

- 2 -

(4 next)

(on 3, shot 3)

- 3 -

3A, D1, 4A

3. INT. SHIP'S RADIO CABIN. NIGHT

(AS BEFORE)

4. 4 A R/OPERATOR: (INTO MIKE) We are
abandoning ship. We are abandoning
LS TABLE L. end ship. Our position is -
(tilted and
rocking)
Let SEA DEVIL'S
hand in L.
PAN IT TO MIKE?
and let it go
(THE SCALY HAND OF
A SEA DEVIL COMES INTO
SHOT AND RIPS AWAY
THE MICROPHONE.)

5. 3 A
MS RADIO OP.

HOLD RISE and X's
u/s to MLS
then 6 secs. zoom
to CU and
SOFT FOCUS

(IN MIDDLE OF ZOOM START
6 SECS. MIX TO T/K)

TELECINE 2 (A1)
(Dur: 1' 13")

Small boat at sea

DOCTOR WHO, JO AND
ROBBINS, are in boat.
ROBBINS is at the tiller.

DURING T/K
CONNECT JOINT ZOOM
TO CAMS 1 & 4
MASTER CONTROL CAM 1
CABLE BEHIND CAM 3

SOF

ROBBINS points off.

ROBBINS: That's it over there.

DOCTOR WHO and JO look.
The Doctor lifts some
binoculars.

(5 next)

- 3 -

(on T/K)

- 4 -

6.

5

1st Caption
VIGNETTE with
Cam. Shake

1ST CAPTION
CS CHATEAU

TELECINE 2 (CONTD.)

Small boat at sea
The Doctor hands JO the
binoculars

DOCTOR WHO: There you are Jo.
The Master's permanent residence,
from now on.

JO: Let's hope he's still there.

Pontoon

The boat lands and the Doctor, Jo and Robbins come ashore and down gangplank.

The Doctor and Jo get into a Chateau car with driver.

ROBBINS: I'll be back in a couple of hours to take you back to the mainland.

DOCTOR WHO: Right.

They drive off and Robbins mounts his motorcycle.

7.

5

2nd Caption
LS Chateau.
ZOOM In to window

2ND CAPTION
Chateau

3B.A2

3A. INT. TRENCHARD'S OFFICE. DAY

8.

3

B

CS PHONE.
PAN UP with it to
CU TRENCHARD

(TRENCHARD PICKS
UP PHONE)

GRAMS
Pre-
Recorded
distrot

(T/K next)

- 4 -

(on 3, shot 8)

- 5 -

TRENCHARD: Yes?

BARCLAY: (DISTORT) / Front gate sir.
Two visitors
for the prisoner. From UNIT.
Passes all in order sir.

TRENCHARD: Thank you. Send them up.

BARCLAY: Right sir.

TELECINE 2 (CONTD.)

(Dur: 19")

Ext. Chateau Main Door

DOCTOR and JO drive up
in Chateau car. They
enter Chateau through
main door.

END TELECINE 2

9. 1 B
CU TRENCHARD
(He turns into
it)

(2 next)

- 5 -

(on 1, shot 9)

3B,B2,1B,B1,2A

4. INT. CHATEAU. TRENCHARD'S OFFICE. DAY.

- Let him go
10. 2 A 50°
VLS
TRENCHARD X's
f/g desk.
HOLD him to
sit f/g in
MS R. of frame,
door L. b/h
- JO & DR.
IN to
DEEP 3S
11. 3 B
MS TRENCHARD
12. 1 B
L/A MC2S
JO/DR.
- (A BIG GLOOMY ROOM.
AT ONE END, SILVER
SPORTS TROPHIES IN
A GLASS CASE. A
PICTURE OF THE
QUEEN ON THE WALL
BEHIND THE DESK.
MASSIVE OLD FASHIONED
FURNITURE. ON ONE
WALL HANGS A MAP OF
THE CHATEAU AND ITS
GROUNDS. THROUGH
THE WINDOWS WE CAN
SEE BARS.
- TRENCHARD IS AT HIS
DESK, WRITING A
REPORT. HE IS A
MIDDLE-AGED MAN,
DRESSED IN CONVENTIONAL
COUNTRY-GENTLEMEN
CLOTHES - TWEED SUIT,
OLD SCHOOL TIE.
- THE DOOR OPENS AND
A GUARD BRINGS IN
DOCTOR WHO AND JO.
- AS THOUGH NOTHING
HAD HAPPENED TRENCHARD
CONTINUES WRITING
FOR SOME MOMENTS.
THIS IS TO PUT
DOCTOR WHO AND JO "IN
THEIR PLACE")
- I suppose
DOCTOR WHO: / We could always comeback
later.
- (TRENCHARD LOOKS UP)
13. 3 B
MCU TRENCHARD
- TRENCHARD: Ah yes, you'll be the chappie
from Unit.
14. 2 A
M3S JO/DR./
TRENCHARD

(on 2, shot 14)

- 7 -

JO: My name's Josephine Grant,
and this is the Doctor.

(TRENCHARD RISES,
EXTENDS HIS HAND)

15. 3 B
MCU TRENCHARD

HOLD rise

TRENCHARD: George Trenchard.
Delighted to meet you. Pleasant
trip?

16. 2 A
MCU DR.

DOCTOR WHO: Yes, thank you.

17. 3 B
MCU TRENCHARD

TRENCHARD: You're late you know.

18. 2 A
MCU JO

(JO GIVES DOCTOR
WHO A LOCK)

JO: Yes. . . . We were held up . . .

19. 1 B
MS TRENCHARD
PAN him L.
past DR. & JO
to MLS

TRENCHARD: (JOVIALY) Thought you
might have sunk without trace.

JO: Sunk?

TRENCHARD: Happens all the time
recently.

20. 3 B
CU DR.

DOCTOR WHO: What does?

21. 2 A
CU TRENCHARD

TRENCHARD: Ships vanishing. Makes
you think doesn't it? Now then -
passes!

22. 3 B
CU DR.

DOCTOR WHO: We've been through all
that . . .

23. 2 A
A/B

TRENCHARD: Don't take any chances
here. Let's see them.

24. 1 B
M. DEEP 2S
TRENCHARD/JO

(JO PRODUCES THE
PASSES)

(2 next)

- 7 -

(on 1, shot 24)

PAN TRENCHARD
R. to sit.
Let him go

TRENCHARD: (LOOKING AT THE PASSES)
Hm, from Unit.

DOCTOR WHO: (PATIENTLY) Yes.

25. 2 A
M2S JO/DR.
TRENCHARD sits
in f/g for 3S

(TRENCHARD STAMPS THE
PASSES AND HANDS THEM
BACK)

TRENCHARD: Jolly good! You'll be
wanting to see the prisoner.

DOCTOR WHO: That was the general idea.

26. 3 B
MCU TRENCHARD

TRENCHARD: He's an interesting chap,
you know./ You'll enjoy talking to
him.

27. 1 B
CS PASSES

28. 2 A
L/A MCU DR.

DOCTOR WHO: If I ever get the
opportunity. Has he given you any
trouble?

29. 3 B
H/A MCU
TRENCHARD

TRENCHARD: Not a bit.

30. 1 B
M2S JO/
DR.

JO: You've got to be joking. He
must have tried to escape.

31. 3 B
CU TRENCHARD

TRENCHARD: You've seen our security
precautions. And anyway, we're on an
island.

32. 2 A
CU DR.

DOCTOR WHO: Has he hypnotised any
of your guards?

33. 3 B
CU TRENCHARD

TRENCHARD: Couldn't! Every man
is completely immune to hypnotism.

34. 2 B
CU JO

JO: How can you be so sure?

35. 1 B
MS TRENCHARD

(4 next)

TRENCHARD: Prove it to you!

(HE PRESSES BUTTON
OF INTERCOM, SPEAKS
INTO IT)

HOLD TRENCHARD'S
rise and PAN
him L. to DR. &
JO. HOLD them
& PAN them L.
CRAB u/s to over
shoulder 3S JO/
TRENCHARD/DR.

Trenchard here. Send that new man -
Wilson - in to see the prisoner.
Come over here and take a look into
this screen.

(TRENCHARD CROSSES
TO A MONITOR SCREEN,
TURNS IT ON. WE
SEE ON THE SCREEN
THE MASTER SITTING
READING IN HIS ROOM.

(OVERLAY CAM. 4
OUTPUT TO SCREEN)

DOCTOR WHO AND JO
CROSS TO LOOK INTO
THE SCREEN)

36. 4 B 50°
(TOP OF STORK
HIGH LS
MASTER/DOOR R.
frame

Let GUARD
WILSON in to
2S

DOCTOR WHO: ~~I say~~ He's putting on weight.

TRENCHARD: Poor chap. Can't get
the exercise you know. How watch.

(CONTINUE SHOT 35 on
CAM. 1)

SLOW ZOOM IN to
CSO SCREEN
FRAME
(COUNT OF 7)

(WE GO IN ON THE
SCREEN AS THE DOOR
IN THE MASTER'S
ROOM OPENS. THE
MASTER LOOKS UP
AS GUARD WILSON
ENTERS)

SOUND
As we
Zoom in
change from
distort
to real

MASTER: (FILTER) Yes?

(N.B.
If Zoom doesn't work,
CUT AWAY TO M2S
DR./JO on Cam. 3)

WILSON: (FILTER) Mr. Trenchard sent
me, sir, to know if you wanted your
book changed.

(THE MASTER PUTS
DOWN THE BOOK)

MASTER: (FILTER) That's very kind
of him -

(Continuing on
Cam. 4 next)

(on 1, shot 35)

5A, D2, C1, 4B

(CONTINUING ON
CAM. 4, SHOT 36)5. INT. CHATEAU: MASTER'S ROOM. DAY.M2S MASTER/
WILSON(THIS IS A COMFORTABLY
FURNISHED ROOM, AN
APARTMENT RATHER THAN
A CELL.OPEN AS WE SAW IN THE
TV MONITOR SCREEN)MASTER: - but I hadn't quite finished.WILSON: Right you are, sir.(WILSON TURNS TO
GO)37. 5 A _____
MS WILSON MASTER: Just a minute. You're new
here, aren't you?WILSON: Arrived yesterday, sir.(WILSON AGAIN TURNS
TO GO)38. 4 B _____/
CS WATCH on
Wrist. MASTER: (SHARPLY) Wait!
PAN UP with
MASTER'S HAND
to CU MASTER (WILSON TURNS BACK)

Do you know who I am?

39. 5 A _____/
CU WILSON WILSON: You're the prisoner.40. 4 B _____/
CU MASTER MASTER: I am the Master. Come here!
(cont ...)41. 5 A _____/
MS WILSON.
PAN him L. & (A MOMENT'S PAUSE.
let MASTER
rise to M2S - 10 -

(4 next)

(on 5, shot 41)

THEN WILSON CROSSES
TOWARDS THE MASTER.THE MASTER RISES TO
HIS FEET)

42. 4 B

VBCU MASTER'S
EYESMASTER: (cont) I am the Master and
you will obey me.

43. 5 A

CU WILSON
with watch
crossing frame(WILSON RETURNS THE
MASTER'S GAZE BUT
DOES NOTHING)

44. 4 B

V.V.BCU MASTER

Do you understand? / You will obey
me.

45. 5 A

BCU WILSON
& swing thing.(WILSON REMAINS AS
HE WAS FOR A MOMENT.
THEN, QUITE CASUALLY:)

Let him go

WILSON: You'll let us know when
you've finished with the book, sir.

46. 4 B 50°

H/A 2S
MASTER/WILSON(WILSON TURNS AND
EXITS.Let WILSON
go.
HOLD MASTERHOLD ON THE MASTER'S
EXPRESSION OF FURIOUS
DISAPPOINTMENT AS HE
REALISES THAT HIS
ATTEMPT HAS FAILED)

47. 1 B

(CRABBED L.)
A/B CS SCREEN

3B, A2, 1B, B1, 2A

6. INT. CHATEAU: TRENCHARD'S OFFICE. DAY.ZOOM OUT
(COUNT 3)
to MS TRENCHARD
R. frame(DOCTOR WHO, JO AND
TRENCHARD AS BEFORE,
AND THE MASTER'S
FACE ON THE MONITOR
SCREEN.

(on 1, shot 47)

- 12 -

TRENCHARD: You see?

48. 3 B
M2S DR./JO (TRENCHARD SWI CHES
OFF THE MONITOR
SCREEN)

DOCTOR WHO: Most impressive.
Perhaps we could see him now.

49. 1 B
MS TRENCHARD
CRAB R. and PAN
HIM L. to
M.DEEP 3S
TRENCHARD/DR./
JO

TRENCHARD: Certainly. This way.

(TRENCHARD PUTS ON
HIS COAT AND HAT)

TRENCHARD: (TO JO) After you,
my dear.)

3 TO C FAST

(DOCTOR WHO AND JO EXCHANGE
A SMILE AT THIS.)

HOLD them to
door

TRENCHARD OPENS THE DOOR)

50. 3 C
W/A 3C & Slung
f/g GUARD
in MCU 6A. INT. CORRIDOR (1)
profile R.
of frame

DOOR & 2nd
GUARD b/g

(THEY WALK UP CORRIDOR
AND OFF L.)

HOLD DR. &
JO and TRENCHARD
up corridor

SOUND
Big
echo on
corri-
dors

51. 5 A
L/A MCU 5A, C1
MASTER 7. INT. CHATEAU. MASTER'S ROOM. DAY
Let him
in and out
of frame

(MASTER IS EXERCISING
ON ROWING MACHINE)

52. 2 B 16°
LS DR./JO/
TRENCHARD

(5 next)

- 12 -

(on 2, shot 52)

- 12A -

2B & Slung
7A. INT. CORRIDOR (3) DAY

Let them
go (ONE GUARD)

53. 5 A
MS MASTER.

5A, C1

7B. INT. CHATEAU. MASTER'S ROOM DAY

In and out
of frame (CUT BACK TO MASTER
STILL EXERCISING)

54. 3 D
W/A LS CORRIDOR

3D, Slung

7C. INT. CORRIDOR (2)

HOLD DR./
JO/TRENCHARD (TWO GUARDS)
to door

55. 5 A
LS MASTER
DOOR C. b/g

5A, D1, 4B, 1C, C1, 3E

7D. INT. CHATEAU MASTER'S ROOM DAY

DR./JO/
TRENCHARD in (THE DOOR OPENS
for DEEP 4S AND TRENCHARD, DOCTOR
AND JO ENTER)

(4 next)

- 12A -

TRENCHARD: Visitors for you.

(THE MASTER STOPS
'ROWING', LOOKS UP,
REACTS ON SEEING
DOCTOR WHO AND JO.)

56. 4 B
H/A MS
MASTER

MASTER: Why Doctor - and Miss Grant.
What a pleasant surprise.

57. 5 A
M2S TRENCHARD/
DOCTOR

DOCTOR WHO: Er - hm. Well then ...
Er - how are you?

58. 4 B
MCU MASTER

MASTER: Very well thank you. Trying
to keep fit.

59. 5 A
MCU TRENCHARD

PAN him R.

(THE MASTER IS
PERFECTLY AT EASE -
JO AND DOCTOR WHO
SOMEWHAT EMBARRASSED)

HOLD DR.

Let TRENCHARD
go

TRENCHARD: Well, I'll leave you all
together. Give a shout to the guard
when you want to leave.

(TRENCHARD EXITS.

AS HE DOES SO WE
CATCH A GLIMPSE
OF THE ARMED GUARD
STANDING IN THE
CORRIDOR OUTSIDE.

THE DOOR IS CLOSED)

60. 4 B
MS MASTER.

HOLD RISE &
CRAB L.

MASTER: He's not a bad sort, really.
Governor of a colony before this, so
he tells me.

61. 5 A
M2S DOCTOR/JO

DOCTOR WHO: A very small colony.
They claimed independence soon after
he arrived.

4 TO C

(on 5, shot 61)

Let her go

(JO LOOKS ROUND THE
COMFORTABLE ROOM)JO: He seems to be looking after
you, anyway.62. 3 E
CU MASTERMASTER: I have everything I want.
Except of course my freedom.63. 5 A
CU DOCTORDOCTOR WHO: Think yourself lucky.
Quite a few people were in favour of
having you executed!64. 3 E
CU MASTERMASTER: My dear Doctor, don't think
I'm not grateful. I've had time to
think in here.65. 5 A
CU DR.DOCTOR WHO: Have you, now?66. 3 E
CU MASTER

5 TO B

MASTER: I only wish something like
this had happened to me some time ago.67. 4 C
CU JOJO: Come on now - you don't mean
you're glad to be locked up?68. 3 E
CU MASTER
PAN him R.
to BathroomNo but
MASTER: (SOLEMNLY)/ It's given me an
opportunity to reconsider my life.69. 4 C
MCU DR.DOCTOR WHO: So we're to take it that
you're a changed man?70. 5 B
MASTER to f/g
MCU of DEEP 3S
JO/DR b/g
behind doorwayMASTER: Is that so incredible?
do have a great deal/ ^{about which} to repent.JO: You're telling me!DOCTOR WHO: In that case perhaps you'd
care to tell me the location of your
Tardis?MASTER: So that you could use it to
leave the planet, Doctor?71. 4 C
MCU DR.

(3 next)

JW (on 4, shot 71)

- 15 -

DOCTOR WHO: So that I ^{absolutely sure} could make/
you can't.

72. 3 E
MS MASTER

(THERE IS A PAUSE
WHEN THE MASTER
SEEMS TO BE
CONSIDERING THIS)

(On to page 16)

(4 next)

- 15 -

(on 3, shot 72)

MASTER: I'm sorry, Doctor. That's too much to ask.73. 4 C
MS DR.Let JO in
PAN her R.DOCTOR: Yes, well ask a silly...
question... (TO JO) I think we'd
better be on our way.(JO GOES TO THE DOOR
AND RAPS ON IT)74. 5 B
MCU DR.

If there's anything I can do for you ...

75. 3 E
MCU MASTERMASTER: Call in for an occasional chat,
perhaps. Trenchard's a decent fellow
but his conversation's somewhat limited.76. 5 B
MCU JO(THE DOOR IS OPENED
FROM THE OUTSIDE BY
THE GUARD)77. 3 E
MCU MASTERJO: Good-bye.78. 5 B
M2S MASTER/
DR.
Let DR. goMASTER: Good-bye, Miss Grant. Good-
bye, Doctor. I hope we meet again soon.Yes.
DOCTOR: Good-bye.79. 3 E
CU MASTER(DOCTOR WHO AND JO
LEAVE AND THE DOOR
IS CLOSED.)80. 4 C
MLS MASTER
HOLD him to
Rowing machine
FAST TRACK IN
to CUTHE MASTER RETURNS
TO HIS ROWING MACHINE)81. 1 C
LS CORRIDOR

1C & Slung

7E. INT. CORRIDOR (1)DR. & JO
& WILSON
to M3S(DOCTOR WHO AND JO
ARE LET IN BY A
GUARD)

(on 1, shot 81)

WILSON: The governor'll be along in
moment, sir. 1B,A2,2A

DR: Thank you Wilson. DAY

8. INT. TRENCHARD'S OFFICE. DAY

82. 2 A 50° / (THE GUARD GOES CLOSING
Desk f/g THE DOOR.

HOLD JO &
DR. to M2S

DOCTOR WHO CROSSES
TO CORNER OF DESK)

1 TO B FAST

JO: Doctor.

DR.WHO: Hm?

JO: Did you really think the Master
would tell you where his wardis is?

83. 1 B
MC2S JO/
DOCTOR

(THE DOCTOR LOOKS AT HER
SHAKES AT HEAD)

No

DR.WHO: /Not really.

JO: So why did we come all the way
down here?

DR.WHO: (EVLISIVELY) Oh I don't know
....A trip to the sea-side...

84. 2 A
CU JO

JO: You're sorry for him, aren't
you? You wanted to make sure he's
all right.

85. 1 B
CU DOCTOR

DR.WHO: We used to be friends once,
you know. Yo might say we were at
school together.

86. 2 A
CU JO

JO: How long's he going to be here?

87. 1 B
CU DR.

DR.WHO: Forever, I should think.

(on 1, shot 87)

(JO IS SHOCKED AT THE
THOUGHT OF PERPETUAL
IMPRISONMENT, EVEN FOR
THE MASTER)

JO: Won't they ever let him go?

DOCTOR: After all he's done?

88. 2 A
M2S JO/DR.
f/g

(TRENCHARD ENTERS)

TRENCHARD in
b/g

TRENCHARD: Ready for off then? I'd
better stamp passes.

HOLD him to
sit f/g

DOCTOR WHO: What again?

A TO 3/

TRENCHARD: Got to be checked in and out
old chap. It's the rule!

89. 1 B
M.DEEP 2S
JO/TRENCHARD

(JO HANDS OVER THE
PASSES AND TRENCHARD
GOES BEHIND HIS DESK,
PRODUCES HIS RUBBER
STAMP AND INKING PAD
AND STAMPS THE PASSES.

WHILE HE IS DOING
THIS:)

90. 2 A
L/A MCU DR.

Don't look after him too badly, do we?

DOCTOR WHO: No, indeed. But I'd advise
you to be careful. He's a very
dangerous man.

91. 1 B
H/A MCU
TRENCHARD

TRENCHARD: No need to worry. I keep
my eye on him.

92. 2 A
C3S JO/DR./
TRENCHARD

(HE HANDS BACK THE
PASSES)

HOLD to rise

Here we are, my dear.

- 19 -

(JO POCKETS THE PASSES)

93. 1 B JO: Thank you.
M2S DR. & JO

PAN them to
door

TRENCHARD: Come along, then. I'll get one of my chaps to run you back to the quay side.

94. 3 C 8A. INT. CORRIDOR (1)^{3C, 1C}

MCS door
Let DR. & JO
go.
HOLD TRENCHARD
to MCU
Let him go

(N.B. FINISH LINE IN CORRIDOR
IN CU. WILSON OUTSIDE TO
SHOW THEM BUT THEN TRENCHARD
TURNS AWAY)

TO BE PLAYED IN
AT END OF PROGRAMME

TELECINE 3

RECORDING BREAK

DISCONNECT DUEL ZOOMS
ON CAMS. 1 & 4

(5 next)

5A, D2, C1, 4B

95. 5 A 9. INT. CHATEAU. MASTER'S ROOM. DAY
MS DOOR
& TRENCHARD

TRENCHARD: There we are then.
Fooled them nicely, didn't we?

96. 4 B
MCU MASTER

MASTER: I hope so.

97. 5 A
A/B

TRENCHARD: What about that
hypnotism wheeze? Eh?
That took 'em in!

98. 4 B
MLS MASTER
HOLD him to
MCU f/g.

MASTER: Don't underestimate the
Doctor. Do you really think he came
here to see me?

Keep 2S
TRENCHARD/
MASTER

TRENCHARD: Why else?

MASTER: (IMPATIENTLY) The vanishing
ships.....

(on 4, shot 98)

TRENCHARD: Oh, I don't think so.
I mentioned it to him. Didn't seem particularly interested.

99. 5 A
CU MASTER

MASTER: (ANGRY) You did what?

100. 4 B
CU TRENCHARD

TRENCHARD: Just chatting.
No harm done, surely?

101. 5 A
CU MASTER
PAN him L.
HOLD TRENCHARD

(THE MASTER CONTROLS
HIS ANGER, REALISING
HE MUST KEEP IN WITH
TRENCHARD)

Let MASTER go

MASTER: I suppose not. Now then these Admiralty charts.

TRENCHARD: They'll be here this afternoon.

102. 4 B
CU MASTER

MASTER: Splendid.

103. 5 A
CS MASTER'S
WRISTWATCH

(MASTER CROSSES AND SITS
IN CHAIR POS. 1. HE
PICKS UP HYPNOTISM OBJECT)

PAN UP with
it to CU
Profile MASTER

By the way, I wonder if I might have another television set? For the bedroom?

104. 4 B
CU Profile
TRENCHARD

(TRENCHARD IS ASTOUNDED
BY THIS, BUT WISHES TO
KEEP IN WITH THE MASTER)

TRENCHARD: Yes ... yes, I'm sure that's possible.

105. 5 A
BCU Profile
MASTER

MASTER: Colour, of course.

106. 4 B
BCU Profile
TRENCHARD.
Let him go

TRENCHARD: Of course. Now if you'll excuse me.

107. 5 A
A/B

(2 next)

(on 5, shot 107)

- 22 -

N.B.
EARLY
DOOR
SLAM

TRENCHARD HURRIES OUT.

THE MASTER SMILES TO HIMSELF
IN SATISFACTION.)

TO BE PLAYED IN
AT END OF PROGRAMME

TELECINE 4

(NO SCENE 10 ON TO SCENE 11)

108. 2 C
 L/A MS HART
 (THRU WINDOW)

(3 next)

- 22 -

(on 2, shot 108)

2C, 3F, A4, B2, 1D

11. INT. NAVAL BASE. HART'S OFFICE. DAY.
(BLOCK FOR WREN CHAIR)

ZOOM to CU
 (COUNT 2)

(CAPTAIN HART IS DICTATING
 A REPORT TO WREN WRITER,
 JANE. AS HE DICTATES HE
 WALKS ABOUT THE OFFICE)

109. 3 F HART: ... and I regret to inform your /
 L/A LS HART Lordships that as yet our investi-
 w/ JANE'S gations have revealed no clue as to
 notepad in the cause of these sinkings. The
 f/g. As charred ship's lifeboat will be sent
 HART crosses to our laboratories at H.M.S. Vernon,
 d/s CRANE UP Portsmouth for investigation and
 and CRAB L. analysis. Meantime, we are keeping
 to CM2S HART/ careful watch -
 JANE

CRAB L. to DEEP
 2S JANE/HART

(HART STOPS DEAD IN HIS
 TRACKS HAVING SEEN SOMETHING
 OUT OF THE WINDOW. HE GOES
 CLOSER TO THE WINDOW TO LOOK)

110. 1 D JANE: (WAITING) Yes, sir? /
 CU HART

HART: Come and look at this.

111. 3 F (JANE CROSSES TO THE WINDOW, /
 MCU JANE f/g LOOKS)

HART b/g.
 Let JANE rise
 out to 2S

HART: What on earth...

112. 2 C
 L/A M2S JANE/

TELECINE 5: HART (A2) (Dur: 51")

SOF

Ext. Naval Base.

HART'S P.O.V. of the
 DOCTOR coming along in
 ROBIN'S BOAT.

2C, A4

11A. INT. NAVAL BASE. HART'S OFFICE. DAY

113. 2 C (JANE AND HART AT WINDOW)
 A/B

TELECINE 5 (CONTD.)

END TELECINE 5

114. 2 C
 C2S A/B

2C, 3F, A4, B2, 1D

12. INT. NAVAL BASE: HART'S OFFICE. DAY.

Let them go

(JANE AND HART AT THE WINDOW)

JANE: Perhaps he's lost, sir.

115. 1 D HART: This place is supposed to be
2S JANE/HART top secret./ Can't have people treating
it like Brighton Beach.

HOLD HART to
f/g d/s(HART CROSSES TO HIS DESK,
WHIPS UP TELEPHONE)

116. 3 F /
CS PHONE (INTO PHONE) Get me the Master at
 Arms. (WHITS) Captain Hart here. I
 PAN UP with don't know if you've noticed, but there
 it to MCU happens to be a stray civilian chugging
 HART into the Base. /Get on to it, will
 117. 1 D you.
MCU JANE

(HART CRADLES PHONE.
JANE STILL AT THE WINDOW)

118. 3 F JANE: Sir.. He's making straight
CU HART for the lifeboat. /

Let him go

(HART REACTS)

TO BE PLAYED IN AT END
OF PROGRAMME

TELECINE 6

PAUSE TO LINE UP
 CSO ON CAMS. 3 & 5

/FEED T/K 7 to
CSO SCREEN

5A, C1, 4B

TELECINE 7 (A3) 14.
An excerpt (Dur: 45")
from 'The Clangers'

INT. CHATEAU. MASTER'S ROOM
(ROWING MACHINE OUT
F/G TABLE IN ROW POS.)

SOUND
T/K
Sound
Down

119. 5 A
CS CSO SCREEN
and edging
& buttons below.
Hand in to bottom
frame to adjust
buttons

(THE MASTER IS
CHECKING THE TV
SET, TURNING
THE KNOBS TO GET
A GOOD PICTURE.
HE LEANS FORWARD
WATCHING ABSORBED.

SOUND
T/K
Sound
Up

120. 4 B
MCU MASTER

PAN him L.
to sit

WE CLOSE IN ON WHAT HE
IS WATCHING)

121. 5 A
A/B
CSO SCREEN

122. 4 B
MCU MASTER

123. 5 A
(OVERLAY FROM
CAM. 3)
LS DOOR L.
CSO R.
TRENCHARD in L.

(TRENCHARD ENTERS,
CARRYING A ROLL
OF CHARTS, SEES
WHAT THE MASTER IS
DOING)

(CAM. 3 - VLS
Colour monitor) TRENCHARD: What are you watching?

124. 4 B
MCU MASTER

MASTER: It seems to be a rather
interesting extra-terrestrial
life form....

125. 5 A
MCU TRENCHARD

TRENCHARD: Only puppets you
know. For children.

/SWITCH CSO TO DIRECT
T/K on CAM. 5

126. 4 B
MLS MASTER.
HOLD HIM to MCU
TRENCHARD X'S b/g
(Exclude CSO screen)

(THE MASTER GIVES HIM
A LOOK - IT'S NO
USE TRYING TO JOKE WITH
TRENCHARD - AND SWITCHES
OFF)

127. 5 A
MLS TRENCHARD
(4 next) (Table f/g)

SOUND
Lose
T/K
Sound

(on 5, shot 127)

HOLD him to
f/g & MASTER
in R. for M2S

TRENCHARD: (cont.) I've got those
charts you wanted.

Keep chart in
bottom frame

(THE MASTER UNROLLS AND IN-
SPECTS THE CHARTS)

MASTER: Excellent. You know,
Trenchard, a man of your ef-
ficiency is wasted in a job
like this.

128. 4 B (CRABBED L.) /

MC2S
MASTER

TRENCHARD: (FLATTERED) Well - bit
of a come-down I suppose, in a
way....

MASTER: Never mind; When our
plan succeeds everyone will
recognise your true worth.

TIGHTEN as
TRENCHARD
leans in

(DURING THE LAST FE LINE
THE MASTER HAS BEEN DRAWING
LINES ON THE CHART WITH A
PENCIL, AND RULER, CON-
NECTING THE THREE POINTS
OF THE SINKINGS.)

TRENCHARD: What are you doing?

129. 5 A
CS CHART

ZOOM to CS
FORT
(COUNT 4)

plotted
MASTER: I've just/the three points
of the sinkings. Here, here, and
here. It's interesting here.. Right
in the middle of this abandoned fort.

(TRENCHARD LOOKS WHERE THE
MASTER IS POINTING)

130. 4 B
VC2S

TRENCHARD: Not abandoned any more
old chap. /

MASTER: Really?

131. 5 A
CS Chart
FAST ZOOM to
CS FORT

TRENCHARD: Hart's people are going to
use it as a sonar testing station. /
Contractors are working on the place
now.....

BREAK

TO BE PLAYED IN
AT END OF PROGRAMME
TELECINE 8

(BEER CAN ON POUND NOTES.
HICKMAN FULL HOUSE. JACKS ON ACES)

- 5C, C1, 4C, D1, 3G
132. 5 C 15. INT. PORT. CABIN. DAY
CS Beer Can
and money (TWO WORKMEN, HICKMAN AND
PAN UP with CLARK, ARE PLAYING POKER.
it to CU THERE ARE ALREADY A NUMBER
HICKMAN OF POUND NOTES IN THE KITTY)
incl. cards
133. 3 G HICKMAN: How much to see you?
CS CARDS
with CLARKE
b/g CLARK: Fiver.
134. 5 C (HICKMAN CONSIDERS A MOMENT,
CU HICKMAN NOT SURE WHETHER CLARK IS
BLUFFING)
135. 3 G HICKMAN: Right!
CU CLARKE (HE PUSHES IN A FIVER.
CLARK SPREADS OUT HIS HAND)
136. 5 C
CU HICKMAN (HICKMAN THROWS HIS CARDS
ANGRILY AND SHOVES HIS
CHAIR BACK)
137. 4 C CLARK: Full house Kings and fools.
2S CLARKE/
HICKMAN HICKMAN: (ANGRILY) That's marvellous
isn't it. Just marvellous.
... ..

(3 next)

(on 4, shot 137)

(CLARK GLEEFULLY PULLS IN THE KITTY TOWARDS HIS SIDE OF THE TABLE. LOOKS FUZZLED AT HICKMAN'S REACTION)

138. 3 G
MCU CLARKE CLARK: Look, it's only a few quid -
not your life's savings./Come
on I'll give you a chance to get
your own back.

139. 5 C
MCU HICKMAN
Let him go HICKMAN: Forget it!

140. 4 C
MCU CLARKE CLARK: What's the matter with you?

141. 3 G
M2S
HOLD HICKMAN
to R. f/g &
TRACK IN to
CU HICKMAN HICKMAN: I dunno. Being stuck out here
I suppose.

(HICKMAN GETS UP GOES AND
OPENS A CAN OF BEER. THERE
ARE MANY OPENED CANS.

CLARK PUTTING AWAY HIS
WINNINGS.)

CLARK: It's not so bad. Sure you
don't want another game?

142. 4 C
CU CLARKE HICKMAN: There's something sort of
funny about this place.

143. 5 C
CU HICKMAN CLARK: Share the joke.

HICKMAN: Look the place is
deserted.

144. 4 C
CU CLARKE

(5 next)

(on 4, shot 144)

- 28A -

CLARKE: So?

145. 5 C _____/
CU HICKMAN

Just the two of us on
maintenance.

HICKMAN: /I keep getting the
feeling I'm being watched.

146. 3 G _____/
CU CLARKE

/5 TO D FAST/

147. 1 F _____/
MLS WINDOW

1F & Slung

15A. INT. CORRIDOR WINDOW

ZOOM to
CU SEA
DEVIL'S HAND

(SEA DEVIL'S HAND
COMES IN)

/1 TO D/

PAUSE

- 28A -

(SWINGER OPEN)

2D,A4

148. 2 D 16. INT. NAVAL BASE: CORRIDOR . DAY.
 LS CORRIDOR

HOLD HART &
 DR. to door

(HART IS TRYING TO
 QUESTION DOCTOR WHO.
 JANE IS STANDING BY
 WITH HER NOTEBOOK)

HART: My dear sir, if you are from
 Unit, where are your credentials?

149. 1 D
 LS Office 2E,A5,5D,B2,1D
 X f/g 16A. INT. HART'S OFFICE. DAY
 desk
 As HART sits
 TIGHTEN in
 to 2S

DOCTOR WHO: I don't carry
 that sort of thing. Bureaucratic
 nonsense. You'll have to see Miss Grant/

HART: (IGNORING THIS)
 Why didn't you
 arrange an official visit through
 normal channels?

/2 TO E FAST/

150. 2 E
 MCU HART

DOCTOR WHO: I just dropped in on
 impulse, old chap. As soon as I heard
 about that charred lifeboat, I just
 had to see it. /

HART: Why?

(DOCTOR WHO IGNORES THIS)

DOCTOR WHO: You've inspected
 lifeboat yourself?

151. 1 D
 MCU DOCTOR

HART: Of course I have - /

152. 2 E
 MCU HART

DOCTOR WHO: (CONTINUING) Then you'll
 have noticed the linear nature of the
 scorch marks - / (cont...)

153. 5 D
 M3S DR./JANE/
 HART

(DOCTOR WHO TURNS TO
 JANE, GIVES HER A
 CHARMING SMILE AND
 TAKES FROM HER HANDS
 THE NOTEBOOK AND PENCIL)

(on 5, shot 153)

DOCTOR WHO: (cont) Excuse me, my dear. May I?

(DOCTOR WHO PERCHES ON THE EDGE OF HART'S DESK AND STARTS DRAWING HOLDING THE NOTEBOOK SO THAT HART CAN SEE)

154. 1 D The marks had a definite ^{linear} shape like this. /

CS Book & Drawings

(DOCTOR WHO DRAWS AN ODDLY SHAPED WAVY LINE)

155. 2 E Now then, how do you account for that? /

CU HART

(HART GIVES JANE A LOOK. HE HAS DECIDED TO PLAY ALONG WITH DOCTOR WHO)

156. 1 D HART: A freak effect. If the ship caught fire ... /

L/A CU DR.

DOCTOR WHO: Ah, but it didn't. The smoke and flames would have been seen.

157. 2 E /

H/A CU HART

HART: All right. How do you explain those marks? /

158. 1 D /

CU DR.

DOCTOR WHO: A concentrated beam of heat applied from underneath when the boat was in the water. /

159. 2 E /

CU HART

HART: Deliberately to sink a lifeboat?

160. 1 D /

CU DR.

Let him go

DOCTOR WHO: To make sure there were no survivors. (cont...)

161. 5 D /

MS DR.

(on 5, shot 161)

(DOCTOR WHO WANDERS OVER
TO THE CHART)

PAN him L.

DOCTOR WHO: (cont) / What are
here...? / These markers

162. 2 E
MS HART

PAN him L.
to MC2S
HART/DR.
(thru f/g
screen)

HART: The last known positions
of the missing ships, as near as
we can estimate.

(DOCTOR WHO STUDIES
THE CHART WITH INTEREST,
HART LOOKS AT HIM
DAFFLED, NOT REALLY
KNOWING WHAT TO MAKE
OF THE DOCTOR. THE
PHONE RINGS, JANE
LIFTS)

GRAMS
Phone
Ring

163. 5 D
CS PHONE

PAN UP with
receiver to
CU JANE

JANE: (INTO PHONE) Captain's
Hart's office...yes, yes, I see...
Hold on (TO HART) There's a young
lady with two unit passes. She
wants to know if you've got anybody
here called the Doctor?

164. 1 D
CU HART

165. 2 E
CU TRENCHARD

166. 1 D
CU DOCTOR

167. 4 C
LS CLARKE

Rewrite Ep.1 LLL

- 32 -

(on 4, shot 167)

Cl,4C,3G

17. INT. PORT. CABIN. DAY

GRAMS
Sea
Noise

TRACK IN &
PAN him L.
to M2S
CLARKE/HICKMAN

(CLARK IS GETTING OUT
THE DRAUGHTS BOARD)

CLARK: Come on , you can't lose
anything at draughts.

(HICKMAN GOES AND SITS
DOWN TO PLAY DRAUGHTS.)

HICKMAN: You know there's a jinx
on this place. Nothing but trouble
since we started repairing the
foundations. /

168. 3 G
 MCU CLARKE

CLARK: Forget it? It's not your
problem.

(CLARK SETS OUT THE
DRAUGHTSMEN)

169. 4 C
 (CRABBED L.)
 CU HICKMAN

CLARK: Black or white? /

GRAMS
Stronger

HICKMAN: (LISTENING INTENTLY)
What's that noise?

170. 3 G
 CU CLARKE

CLARK: Maybe it's a mermaid. /She
can 't resist us.

171. 4 C
 CU HICKMAN

HICKMAN: Shut up.

Let him go

(THEY BOTH LISTEN. THERE
IS A SLIGHT SOUND FROM OFF) GRAMS
Sea
gull

(3 next)

- 32 -

HICKMAN: There's someone moving
about up there.

172. 3 G

M2S.

PAN HICKMAN R. CLARK: It's the wind.

ZOOM then
HOLD him to
f/g of
DEEP 2S

CLARKE/HICKMAN

Let HICKMAN
go

HICKMAN: A lot of use you are.

(HICKMAN IS ABOUT TO EXIT
THEN PICKS UP A BEEY PISTOL
FROM THE RACK.)

CLARK: What are you going to do?
Send up a distress signal?

173. 4 C

MS HICKMAN

PAN him L.
to MCU C.
f/g

PAN CLARKE L.
then R. to
exit

HICKMAN: You never know.

(HICKMAN EXITS. CLARK
SHAKES HIS HEAD IN AMUSEMENT
AND CONTINUES SETTING OUT
THE DRAUGHTSMEN. AFTER A
FEW MOMENTS HESHERS FROM
OFF HICKMAN'S SCREAM. HE
REACTS IN FEAR, THEN GOES
TO THE DOOR, LOOKS OUT.)
HICKMAN SCREAMS

/3 TO H/

CLARK: (CALLING) Hickman!

(SILENCE. CLARK LOOKS
ABOUT HIMSELF INDECISIVELY
THEN GRABS A MONKEY WRENCH
AND GOES OUT.) /

174. 3 H 50°

LS CORRIDOR.
HOLD CLARKE
to MCU. As
he X's CRAB R.
with him past
f/g pier.
Let him go

/C TO 2/

3D, 3H/J (Corridor)
1E/F, B3, 4CX

175. 1 E

VLS 18. INT. FORT CORRIDOR. DAY:
Corridor
thru f/g

As CLARKE
X's d/s
CRAB R. to
POS. F

(CLARK COMES ALONG CARRYING
THE MONKEY WRENCH.

SOUND
Triple
Delayed
Echo

JG (on 1, shot 175)

(CONT) THE CORRIDOR IS IN
SEMI DARKNESS - JUST A FEW
LOW POWERED WALL LIGHTS.
HE PAUSES TO CALL OUT.)

CLARK: (CALLING) Hickman?

(HIS VOICE ECHOES AWAY DOWN
THE METALLIC CORRIDOR,
REPEATING THE NAME.)

176. 4 CX
CU CLARKE
Let him go CLARK: (CALLING) Where are you?

177. 1 F
CL CLARKE (AGAIN THE VOICE REPEATING
as he X's IN ECHOES DOWN THE CORRIDOR.
UNNERVED HE WALK FORWARD,
AND TURNS A CORNER.
CRANE DOWN
to BCU Profile
HICKMAN CUT TO CLARK'S POV OF HICKMAN'S
BODY CRUMPLED ON THE FLOOR.
CLARK GOES TO HICKMAN, KNEELS
DOWN.)
Let CLARKE
in to back
of shot for
VC2S CLARK: Hickman?
PAN UP with
CLARKE (HE EXAMINES THE BODY. THEN
SUDDENLY AWARE THAT HE IS NOT
ALONE, HE LOOKS UP - AND
SCREAMS IN TERROR AT WHAT
HE SEES.)

178. 4 CX 50°
VLS CLARKE
with sea devil
R. f/g FOR A FINAL MOMENT WE CUT TO
CLARK AS SEEN FROM OVER THE
SHOULDER OF A SEA DEVIL.)
FAST ZOOM
PAST HICKMAN

/1 TO D/

PAUSE

2DX, 5D,A5,1D

179. 5 D 19. INT. NAVAL BASE, HART'S OFFICE. DAY
BCU HART
Let him go HART: These passes seem in order.
(SMILE, TO THE DOCTOR)
180. 1 D
3S JO/DR./HART
(HE HANDS THE PASSES BACK TO JO)
CRAB R. &
PAN L. with
DR. to M2S
DR./JO
DR.WHO: Let me go?! My dear chap,
I don't want to go. As a matter
of fact, I want to visit this fort.
Here.
181. 5 D (H/ INDICATES THE MAP)
MCU HART
HART: My dear Doctor, that's simply
an abandoned fort we're going to use
as a testing station. Nobody there
but a couple of workmen.
182. 1 D Nevertheless,/
MCU DR. WHO DOCTOR WHO: It happens to be at the
centre of all the trouble. Now if
some of your chaps could run me out
there....
183. 5 D
MCU HART
HART: Doctor, I have no authority to
provide naval vessels for your
pleasure jaunts.
184. 1 D
MCU DR. DR.WHO: Don't you realise how
important this is?
185. 5 D
M2S HART/
JO
HART: I realise only too well.
Three ships have ^{been} sunk, and many
lives have been lost. Now if
you don't mind....
JO: I think he wants us to go.
Doctor.
186. 1 D
MCU DR. (HART GOES AND OPENS THE
DOOR FOR THEM)
& EXIT INTO CORRIDOR
187. 5 D
A/B

(on 5, shot 187)

- 36 -

188. 1 D
MCU DR. /

HART: I suggest you report your theories to your people at Unit, and put the whole thing on an official level.

189. 5 D
M2S DR./HART

DOCTOR WHO: If Horatio Nelson were dealing with this matter, he wouldn't wait for official instructions.

HOLD them to door

HART: (HUMOURING THE DOCTOR) Yes. A pretty impulsive chap - if we're to believe the history books.

190. 2 CX
MC2S DR./
HART

19A. INT. NAVAL BASE. CORRIDOR 2CX,C2

DOCTOR WHO: History books?/Horatio a personal friend of mine. Nelson Come on Jo.

Let DR./JO go

Captain Hart.

TIGHTEN to
CU HART

(DOCTOR WHO SWEEPS OUT.
JO GIVES HART A HELPLESS
SMILE AND FOLLOWS
THE DOCTOR)

HART: Good grief. He's mad as a hatter.

TO BE PLAYED IN
AT END OF PROGRAMME

TELECINE 9

191. 3 K
LS UP STAIRS

(5 next)

- 36 -

(on 3, shot 191)

- 37 -

3K,D3
20. INT. FORT. DECK. DAY

(JO AND DOCTOR ENTER
ARGUING)

DR. & JO
descend to
MCU DR.

Let DR. go

JO: I still say you should have
taken Mr. Robbins boat back....

JO in
Let her go

DOCTOR WHO: I will Jo. We
can return his motorbike at the
same time. Now since we are here,
let's take a look around.

(THEY MOVE AWAY)

TO BE PLAYED IN
AT END OF PROGRAMME
TELECINE 10

192. 5 C
LS CABIN

(4 next)

- 37 -

(on 5, shot 192)

5C, B4, 4C

21. INT. FORT CABIN. DAY

See out
thru door

(THE DOCTOR AND JO
ARE DOOKING AT THE
HALF-EMPTY GLASS
OF BEER AND THE
DRAUGHTSMEN)

DR. & JO in
2S

DOCTOR WHO: There's obviously
somebody here.

193. 4 C JO: Then where are they?
C2S DR./JO

Let them go DOCTOR WHO: It's a big place. Perhaps
they're on some other part of the
fort. We'll find them.

DOCTOR WHO: Shall I go up first.
(THEY EXIT)

TO BE PLAYED IN
AT END OF PROGRAMME

TELECINE 11

194. 2F or 1F
MIRROR SHOT.
DR. & JO UP
VERTICAL LADDER

(Pause next)

(on 2 or 1, shot 194) - 39 -

2F or 1F, & slung
4D, D3, 3C

22. INT. FORT. DECK. DUSK

Let them go

(DOCTOR WHO AND JO
STEP FROM THE DOOR
OF A SUPERSTRUCTURE..
THE PLACE IS DARK AND
GLOOMY, JUST A FEW
DIM LIGHTS.)

PAUSE

195. 4 D / DOCTOR WHO: There are supposed
LS DR. & JO in to be workmen on this thing. They
corridor thru can't have vanished.
f/g stairs
HOLD them to JO: Well, they have, haven't they.
M2S Doctor, it's getting dark. Let's
go back.

Let them go

DOCTOR WHO: Plenty of time Jo.

CRANE
Explos-
sion
Twitter-
ing gulls

196. 3 C /
LS DR. & JO
thru window
As they cross pull (FROM FF THERE IS A
out to incl. LOUD EXPLOSION.
window frame & DOCTOR WHO AND JO
CRANE DOWN for RUN TO A POINT FROM
L/A M2S DR./JO WHICH THEY CAN SEE
WHERE THEY LEFT THE BOAT)

TELECINE 12 (A4) (Dur: 11")

SOF

Fort

Bird's-eye view of
the bottom of the ladder
from some height.
In place of the boat are
just a few pieces
of floating wreckage.

END TELECINE 12

- 39 -

5E,4E,D3,3L

197. 3 L 23. INT. FORT . DECK. DUSK.
 L/A M2S A/B
 DR./JO

(THE DOCTOR AND
 JO AT THE RAILING
 LOOKING DOWN.

DOCTOR WHO: It must have been the
 petrol tank.

JO: It wouldn't just blow up by
 itself. Do you realise we're
 stranded? /

198. 4 E
 DR. & JO turn
 into M2S at
 window
 Let them go

DOCTOR WHO: Don't worry, Jo. There
 must be some kind of radio. I'll
 send a message back to shore.

199. 5 E 50°
 LS CORRIDOR
 Let DR. & JO
 thru frame & ZOOM
 to CU SEA DEVIL
 50° in u/s CORRIDOR
 (use f/g stairs)

(THEY GO OFF BACK
 TOWARDS THE
 SUPERSTRUCTURE.
 AFTER A MOMENT
 WE GET A GLIMPSE
 OF A SEA DEVIL
 EMERGING FROM THE
 SHADOWS)

PAUSE FOR ARTIST

1E,C3,2F

200. 2 F 24. INT. FORT . CORRIDOR. DUSK.
 LS DR. & JO
 into frame
 into MS

(THE DOCTOR AND JO
 COME ALONG.
 AS THEY PASS A
 CORRIDOR GOING OFF
 AT RIGHT ANGLES,
 JO NOTICES SOMETHING)

(1 next)

PHK

(on 2, shot 200)

Let them go

JO: Doctor Clock.

201. 1 E
 (Thru f/g)
 HICKMAN bottom (JO LE DS THE WAY
 frame TO WHERE HICKMAN'S
 MLS DR. & JO BODY IS CRUMPLED
 ON THE DECK.
 HOLD to C2S THE DOCTOR KNEELS
 TO INSPECT IT)

Dead, poor chap.

JO: We've got to get away from here.

DOCTOR WHO: All right. Let's find that radio.

202. 2 F
 LS empty
 corridor JO: Listen. /

(THEY LISTEN.
FROM OFF WE
CAN HEAR THE
SOUND OF
DRAGGING
FEET AND
HEAVY BRE THING
APPRO CHING
CLOSER AND CLOSER)

203. 1 E
 C2S DR. & JO

TRACK IN to It's coming towards us.
BCU profile
DR.

SOUND
Clarke
on Boom
for CU
Breathing
etc.

TO BE PLAYED IN AT
END OF PROGRAMME

TELECINE 13 - Closing Titles

LEADER

TELECINE 1 (A8 or B14) (Dur: 30") SOF

OPENING TITLES

<u>S/I T/J SLIDES</u>	(1)	The Sea Devils
	(2)	by MALCOLM HULKE
	(3)	Episode One

END TELECINE 1

LEADER

TELECINE 3 (B1) (Dur: 29")

SOF

Ext. Chateau Courtyard

DOCTOR WHO and JO
exit from the front door,
and enter chateau car.
A guard drives them away.
The doctor looks back
over his shoulder at
the receding Chateau.

JO turns sees the doctor
looking. He turns back
and she gives him a
worried smile.

END TELECINE 3

BLANKING

TELECINE 4 (B2)

(Dur: 2' 00")

SOF

Quay

DOCTOR WHO and ROBBINS
walk across bridge
and down gangplank
deep in conversation.

ROBBINS: It's true I tell you.
Three ships vanished! There's
something funny going on for all
they try to hush it up.

DOCTOR WHO: Who's trying to
hush it up?

ROBBINS: Them over there at the
Naval Base. Top secret research
place.

DOCTOR WHO: You seem to know a
lot about all this?

ROBBINS: I'm in the life-boat crew.
We went out to look for survivors.
All we found was one of the ship's
lifeboats. Capsized. The underside
of it was all charred - in a sort
of pattern.

DOCTOR WHO: Where's this boat now?

ROBBINS: Navy took it away. Told
us all to keep our mouths shut.

DOCTOR WHO: Where is this Naval
Base?

ROBBINS: Just round the headland.

DOCTOR WHO: Right. You'd better
take me there right away.

TELECINE 4 (CONTD.)

ROBBINS: Mr. Trenchard hired me to bring you here and take you back. You want to go to the base, make your own arrangements.

DOCTOR WHO suddenly becomes charming. He produces a £10 note and toys with it idly...

DOCTOR WHO: You're probably perfectly right. I wonder if you could go and see what's happening to my young friend? She said she was going to buy some postcards.

ROBBINS: (EYEING THE NOTE) Well - if you like.

DOCTOR WHO: I'd go myself, but my bad leg's playing me up. The Crimea, you know.

ROBBINS: I see. The Crimea?

DOCTOR WHO: Or do I mean Gallipoli. El Alamein? Really, does it matter?

ROBBINS takes note.

ROBBINS: I reckon not.

DOCTOR gets into Robbins boat and heads out.

Ext. Naval Base

Normal activity.
We Fast Zoom to window.

END TELECINE 4

BLANKING

TELECINE 6 (B3)

(Dur: 1' 05")

SOF

Ext. Naval Base

DOCTOR WHO examines a
lifeboat with a
magnifying glass.
He looks at scorch
marks.

DOCTOR WHO looks up
to find himself surrounded
by sailors

DOCTOR WHO: (WITH A CHARMING
SMILE) Good afternoon. I wonder
if I might see your Commanding
Officer.

Quay.

JO is handing ROBBINS
a £10 note.

ROBBINS: Thank you Miss. But look
after it won't you.

JO: Don't worry. I'll bring
it back as soon as I've found
the Doctor.

JO jumps on the motorbike
and roars away.

END TELECINE 6

BLANKING

TELECINE 8

(B4)

(Dur: (")

SOF

Establishing Shot
of Fort in sea.

END TELECINE 8

BLANKING

TELECINE 9 (B5)

(Dur: 40")

SOF

Boat at Sea

DR. and JO in boat.
They are approaching
Fort

JO: How do we get in to the
Fort?

DOCTOR WHO: Up that ladder.
Hold tight I'm going alongside.

They tie up boat
and climb up ladder to
top of Fort.

END TELECINE 9

- 49 -
BLANKING

TELECINE 10

(B6)

(Dur: 8")

SOF

Boat at Fort Section.

A Sea Devil's hand
comes over side.

END TELECINE 10

BLANKING

TELECINE 11 (B7)

(Dur: 9")

SOF

POV from Fort

Smoke starts to rise
from boat then billows out.

END TELECINE 11

LEADER

TELECINE 13 CLOSING TITLES
(A9 or B15) (Dur: 1' 12")

GRAMS
Closing
Music

S/I CLOSING SLIDES

- (1) Doctor Who
JON PERTWEE
- (2) Master
ROGER DELGADO
- (3) Jo Grant
KATY MANNING
- (4) Captain Hart
EDWIN RICHFIELD
- (5) Trenchard
CLIVE MORTON
- (6) Robbins
ROYSTON TICKNER
Radio Operator
NEIL SEILER
- (7) Clark
DECLAN MULHOLLAND
Hickman
HUGH FUTCHER
- (8) 3rd Officer Jane Blythe
JUNE MURPHY
Ldg. Telegraphist Bowman
ALEC WAILLIS
- (9) Chateau Guard Wilson
BRIAN JUSTICE
Chateau Guard Barclay
TERRY WALSH
Sea Devil
PAT GORMAN
- (10) The B.B.C. wish to
acknowledge the help
given to them by the
Royal Navy in the
making of this programme
- (11) Title Music by
RON GRAINER AND
BBC RADIOPHONIC WORKSHOP

...CONTD.

TELECINE 13 (CONTD.) CLOSING TITLES

- (12) Incidental Music by
 MALCOLM CLARKE
 BBC RADIOPHONIC WORKSHOP
- (13) Special Sounds by
 BRIAN HODGSON
- (14) Film Cameraman
 PETER SARGENT
 Film Editor
 MARTYN DAY
- (15) Visual Effects
 PETER DAY
- (16) Costumes
 MAGGIE FLETCHER
 Make-up
 SYLVIA JAMES
- (17) Studio Lighting
 MIKE JEFFERIES
 Sound
 TONY MILLIER
- (18) Script Editor
 TERRANCE DICKS
- (19) Designer
 TONY SNOADEN
- (20) Producer
 BARRY LETTS
- (21) Directed by
 MICHAEL BRIANT
 BBC-tv